

# *Inspiring Figuratives for Artists*

## *Two Hundred Twenty Five Japanese Female Figuratives*



Volume Thirteen

## **Books in the Series**

Two Hundred and Twenty Five Poses

Two Hundred and Fifty Female Figuratives

Sixty-Five Photographs by Alexander Grinberg

One Hundred Male Figuratives

Two Hundred Female and Male Art Deco Figuratives

Sixty Five Figuratives by Alfred Cheney Johnston

Two Hundred Fifty Figuratives of Margaret Nolan

Two Hundred Figuratives by Albert Arthur Allen

One Hundred Fifty Figuratives from the Follies

Two Hundred Figuratives in the Sun

Two Hundred Male Figuratives

Two Hundred Female Figuratives and Water

Two Hundred Twenty Five Japanese Female Figuratives

## **Inspiring Figuratives for Artists: Volume Thirteen**

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## Inspiring Figuratives for Artist series

The purpose of the *Inspiring Figurative for Artists* series is to provide study materials for the artistic praxis of artists who are trying to master the human form. The Figuratives in this book are simple in their composition. *Inspiring Figuratives for Artists* is a series of books to help you with your *Figurative* artistic praxis. If you master the *Figurative* ... it is said you can master art. The two hundred and twenty five pictorials found in this book is a collection of Japanese Female Figuratives. Some of the black and white pictorials come from Japanese magazines from the 1950's.

Here is an example of a beautiful Japanese female figurative.



The Japanese female has a splendid proportion and is somewhat dissimilar to the European female Form (which tend to have narrow shoulders).



The hips as well as the shoulders on a Japanese woman tends to be broader, and their breasts in a balanced proportion with the rest of their form.



You may also notice the varied color of the areola around the nipples of a Japanese woman.





There is, of course, some variation in the proportionality of the Japanese female form, as there would be with any large population.

Another uniqueness is the hair covering their *source de vie*. This hair tends to be darker, thicker and more luxuriant than that of a European female.



Together this forms the voluptuousness to a Japanese women. Even in middle age Japanese women retain their voluptuous beauty.



Many of the color pictorials in this book are from a variety of contemporary amateur photographers taken from a variety of angles and different locales.

You may want to try to trace out the action line of the model's spine or even try to foreshorten a pose. For example here is a look upwards on a model.



You will note the shape of the pelvis of the model and the s-curve of her spine. You can see how broad her pelvis is with regards to her shoulders. The Japanese female appears more robust than their European counterpart.

There are pictorials in this book taken in the *Onsen* (which is Japanese for hot spring), as well as near water and in familiar surroundings. Being an island nation, water plays a central role in the life of Japanese women.



Even a simple theme as a bath is a wonderful pictorial. You can look for linearity in the theme as well as organic forms. Rendering water as part of a sketch or painting is challenging. Situating a model in a bath is a

challenging pictorial to render, especially the play between the water and light, and between water and shadow (the absence of light).



In each *Figurative* in this book search for vanishing points, as well as balance, and how the surroundings relate to the models.

You may also try to balance the pose of the model with that of their background and foreground, attempting to introduce patterns and textures.



Here is a petite model immersed within a textured background.

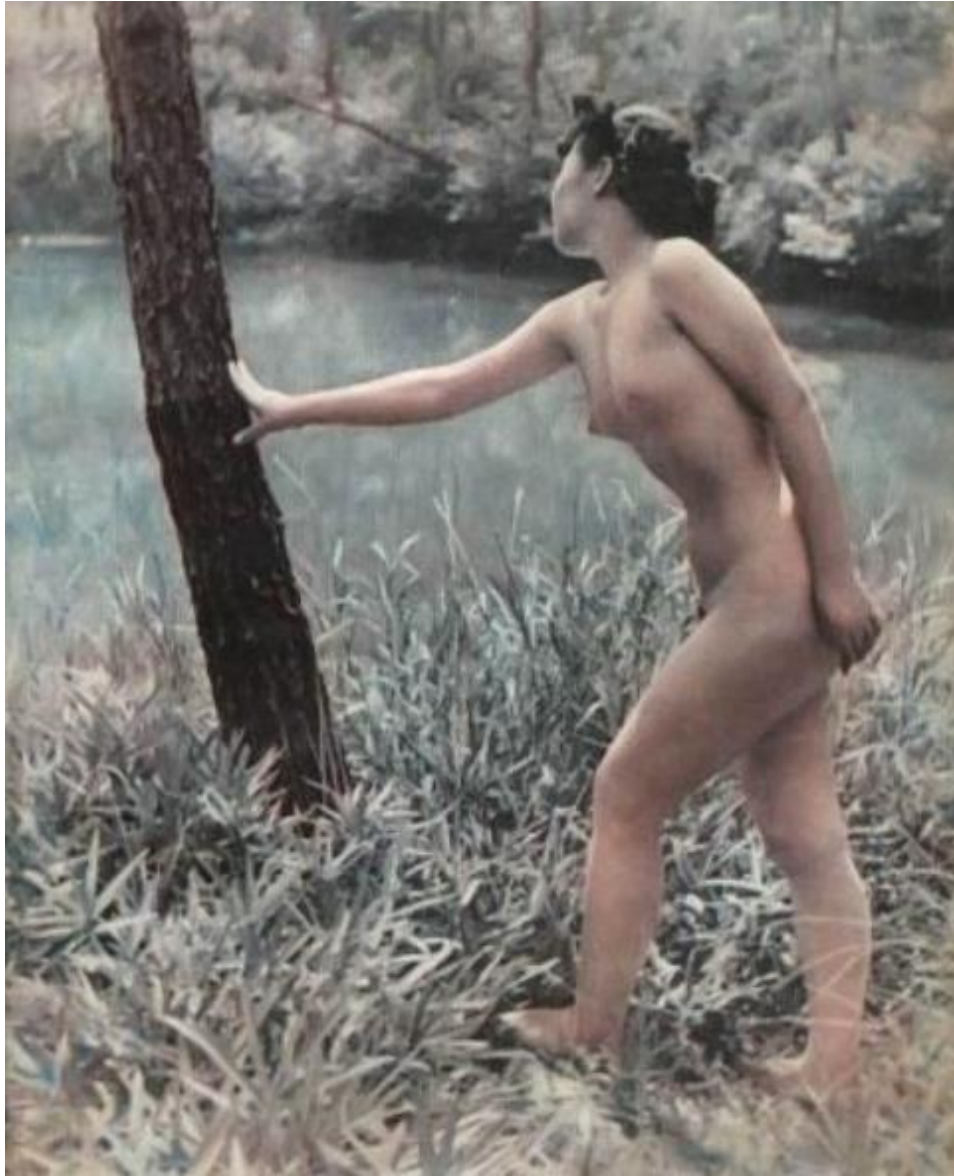


How many different patterns and textures do you observe?

This book is the thirteen in the *Inspiring Figuratives for Artists* series for artists wanting to expand their praxis brought to you by *Atelier Press*.

Vancouver, 2024

## Vintage Figuratives from the Kitan Club











































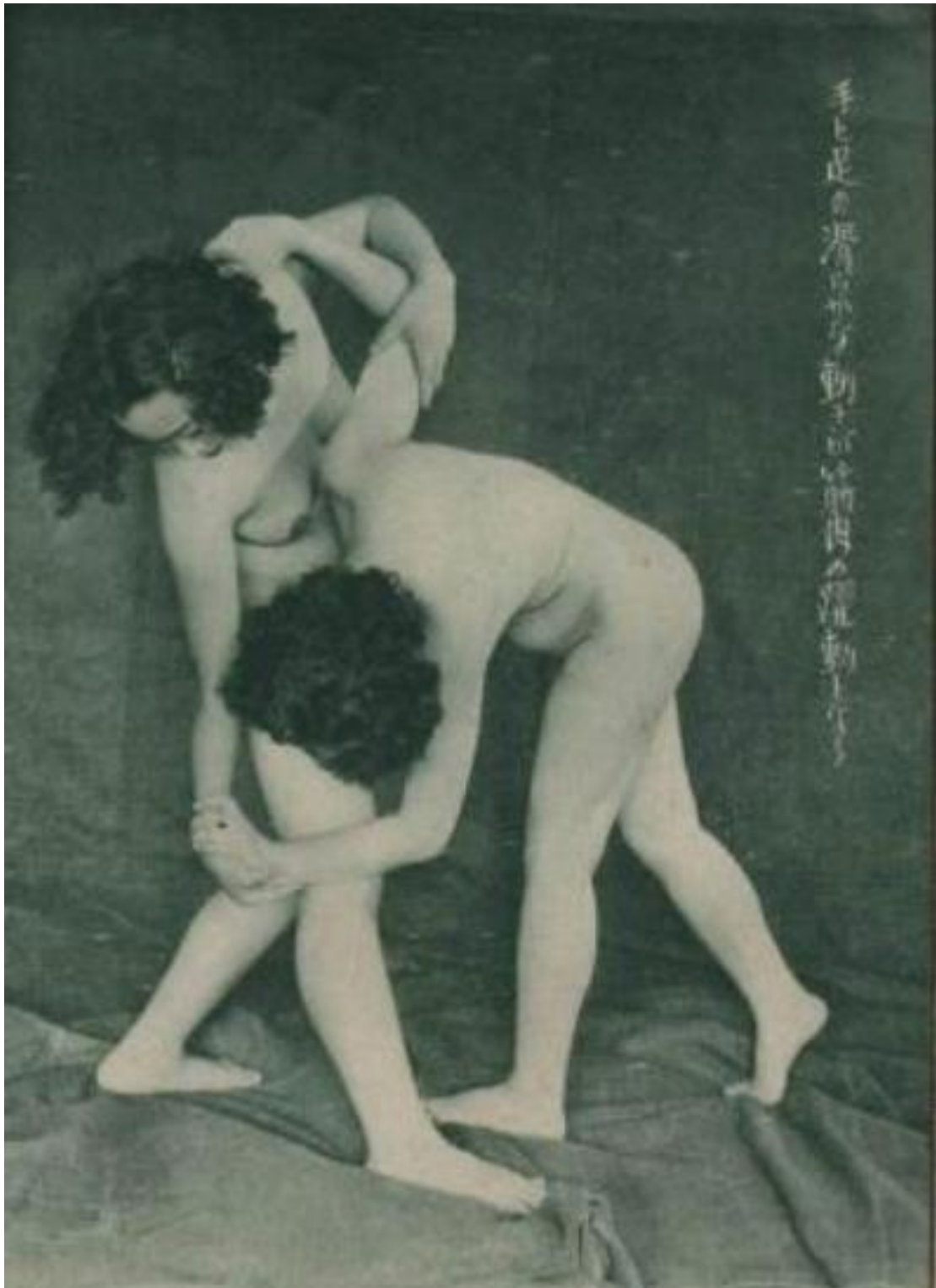












手と足の滑らかな動きは胸肉の躍動をうかがう

























































































## **The Ama of Onjuku**

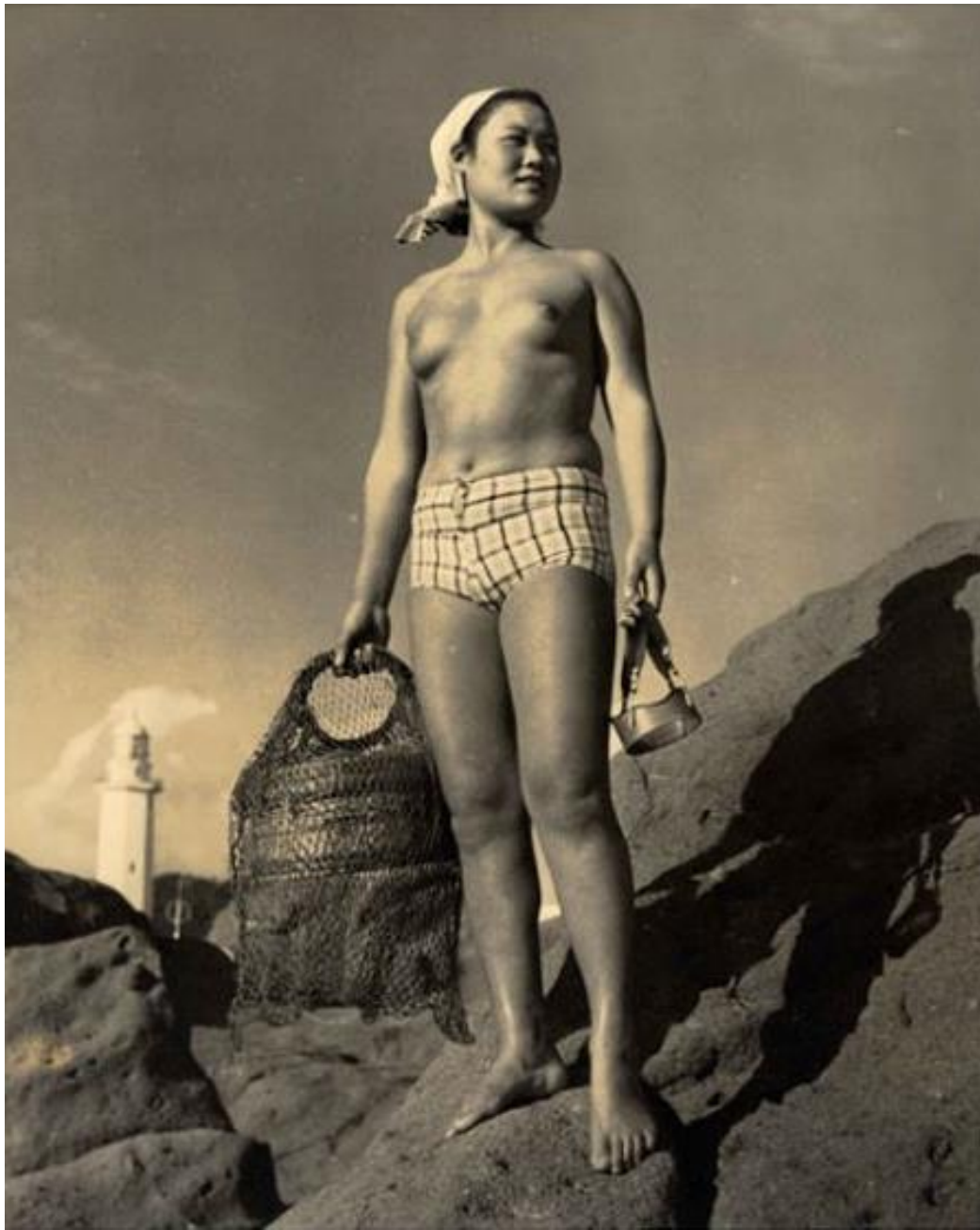
The village of Onjuku, about three hours' train ride from Tokyo, is one of the score of small villages where the men sweep the sea for the fish that is a staple commodity in Japanese diet. But its womenfolk are not the kind to weep while the men work. When the fishing-boats go to sea, Onjuku's women aged from 14 to 60 spend a full day diving for pearls, shell and edible seaweeds in the icy Pacific waters off-shore.

Work begins at sunrise, ends at sunset when the women "man-handle" their heavily timbered boats from the surf, drag them to security on the beach. The work is so laborious that divers must eat five meals a day to maintain their energy. The waters in which they hunt are so cold that they have to make frequent trips to the beach to warm their bodies by a fire. Older brothers and sisters take care of the babies while the mothers are at work.

Onjuku, the village where these half-naked women are to be found is becoming a tourist attraction.

Beginning in the 1920's the photographer Yoshiyuki Iwase (1904-2001) took photographs to record the toil and beauty of the Ama of Onjuku. Iwase was born and grew up in Onjuku. He was given his first camera at age 16.

**Shigoto chu no Ama (Ama at work)**







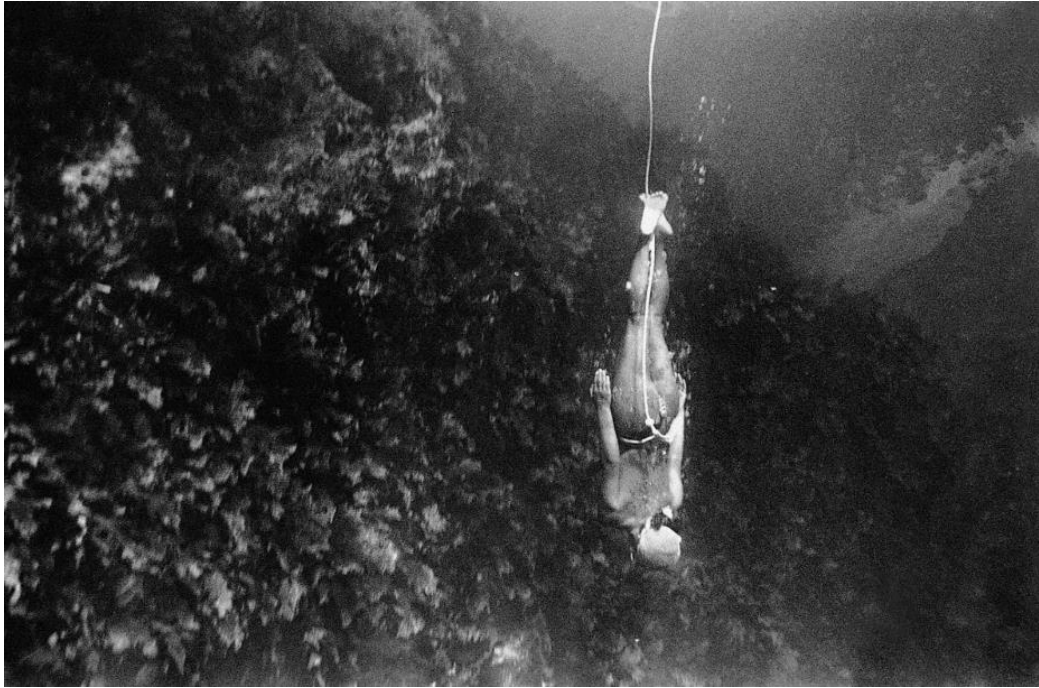






































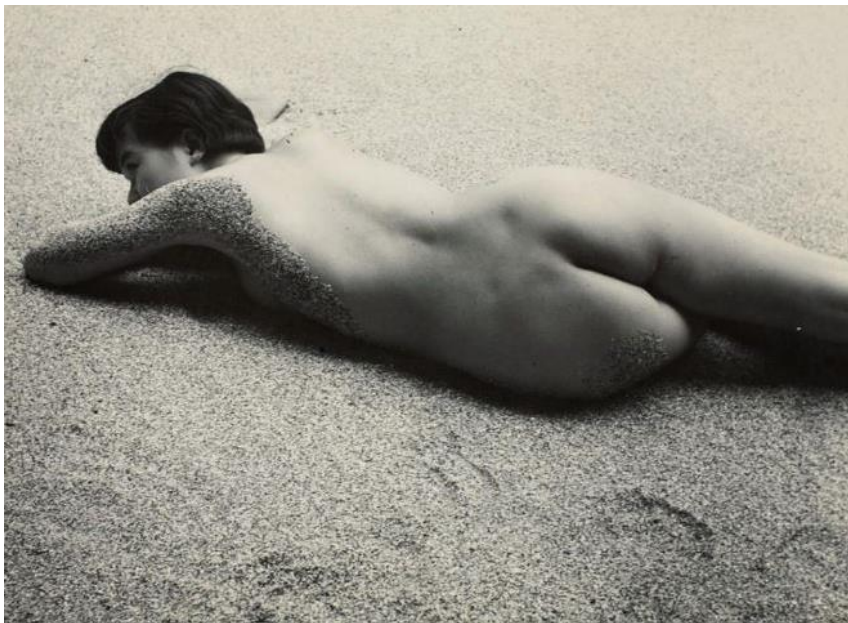






**Figuratives by Iwase**



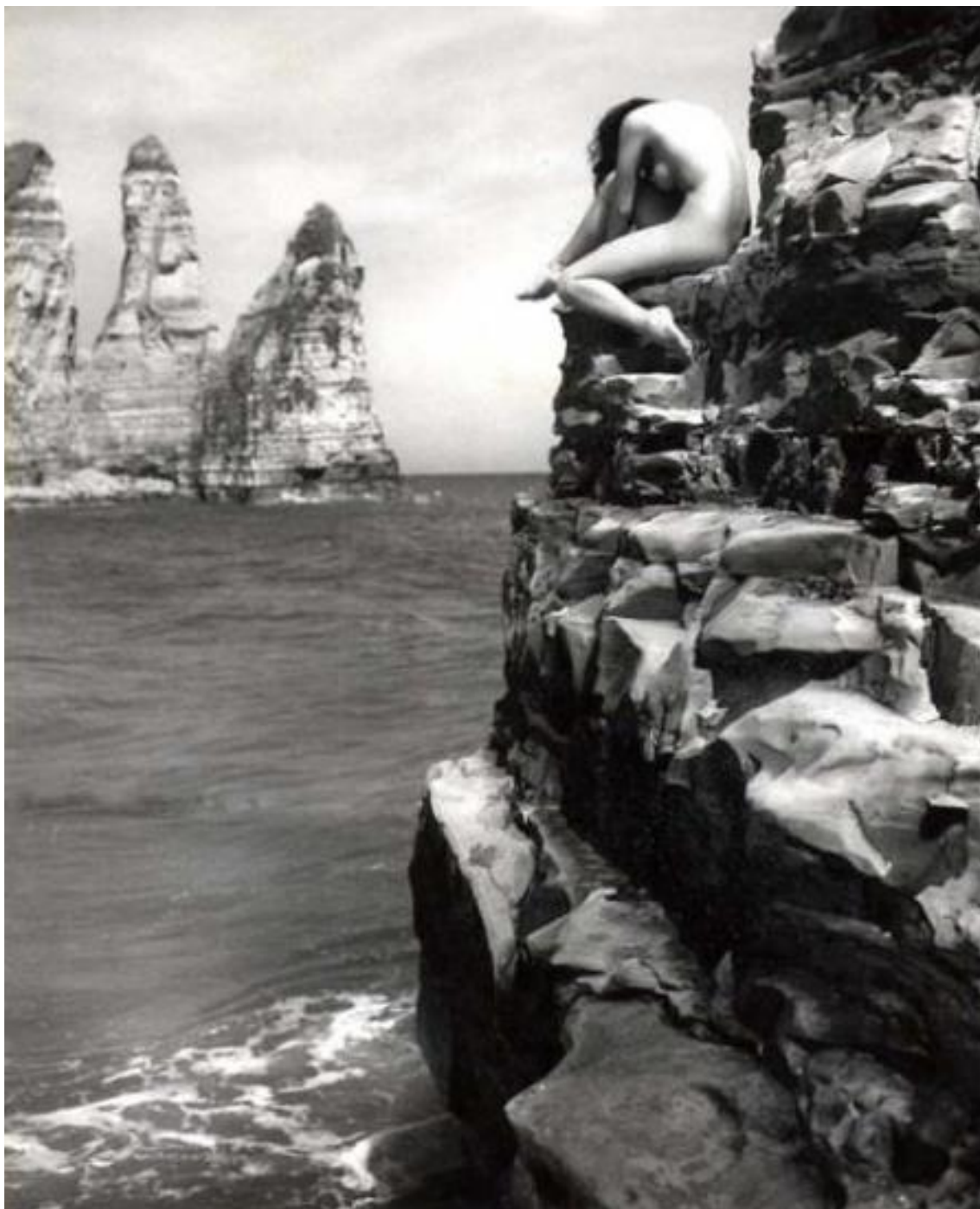




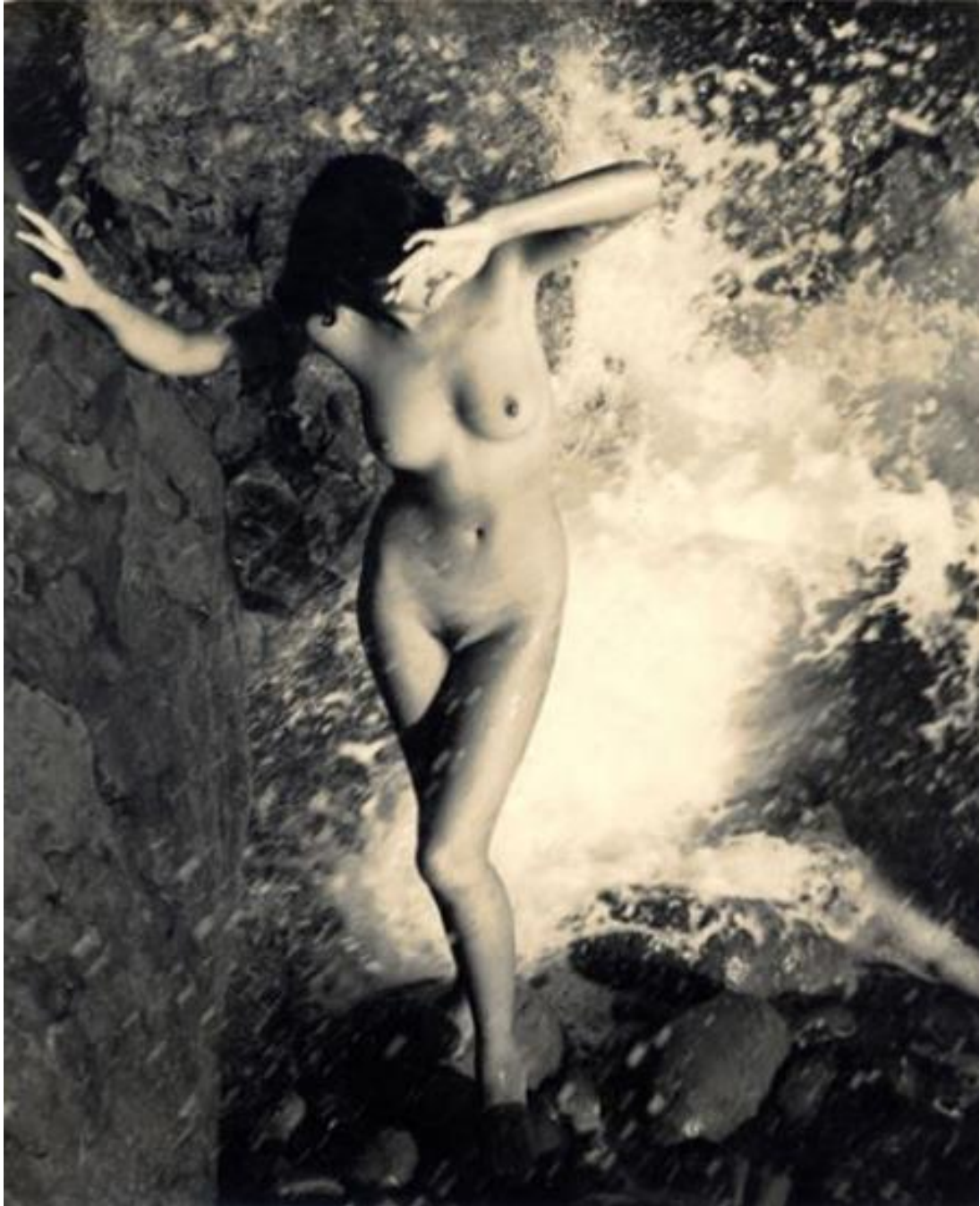














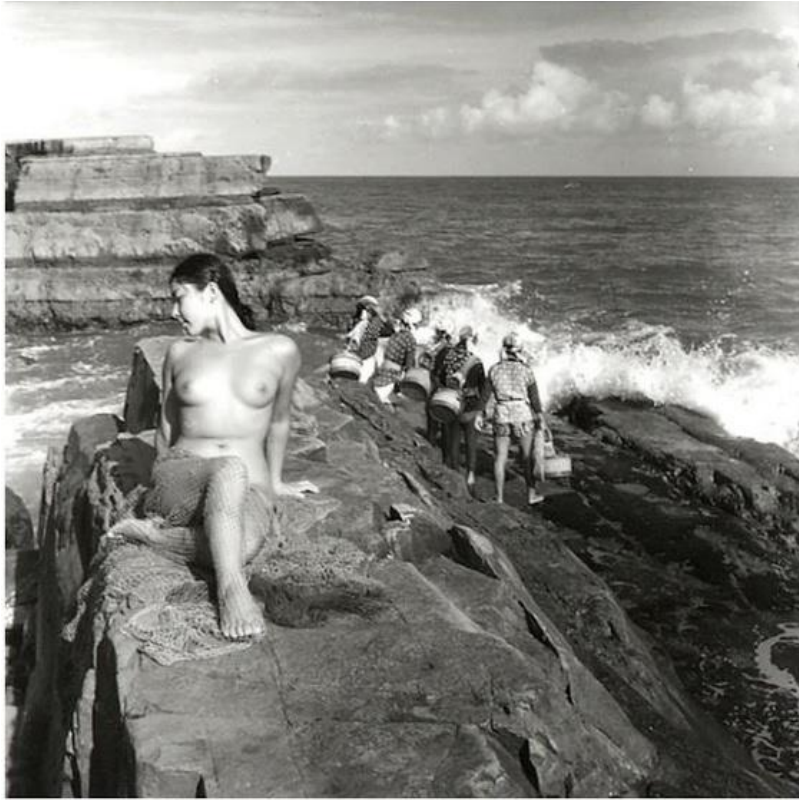










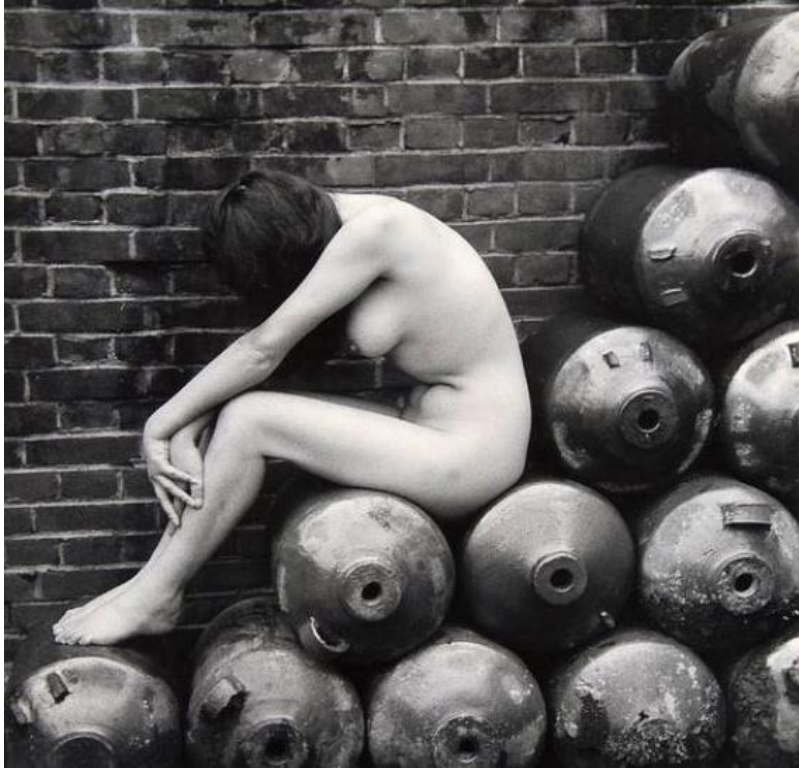
































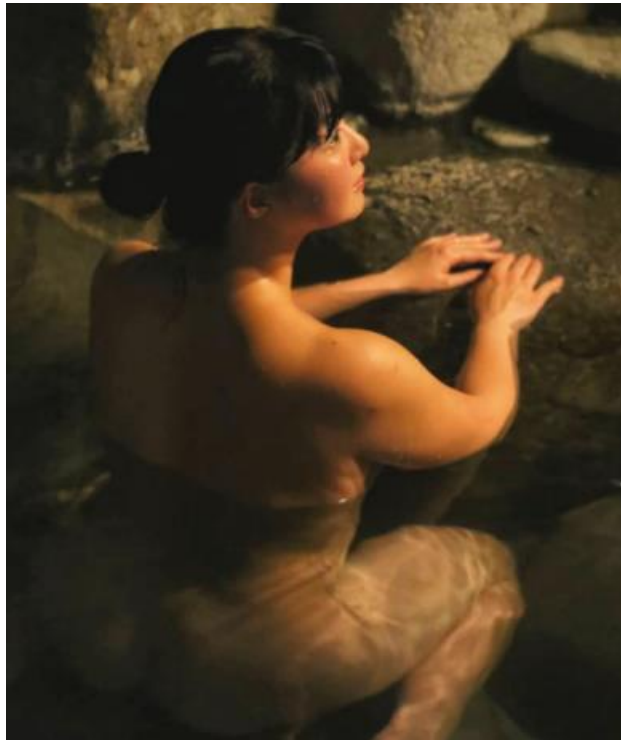






## At the Onsen





















































## In the Water



























## **The Graces**













## **In Familiar Surroundings**























































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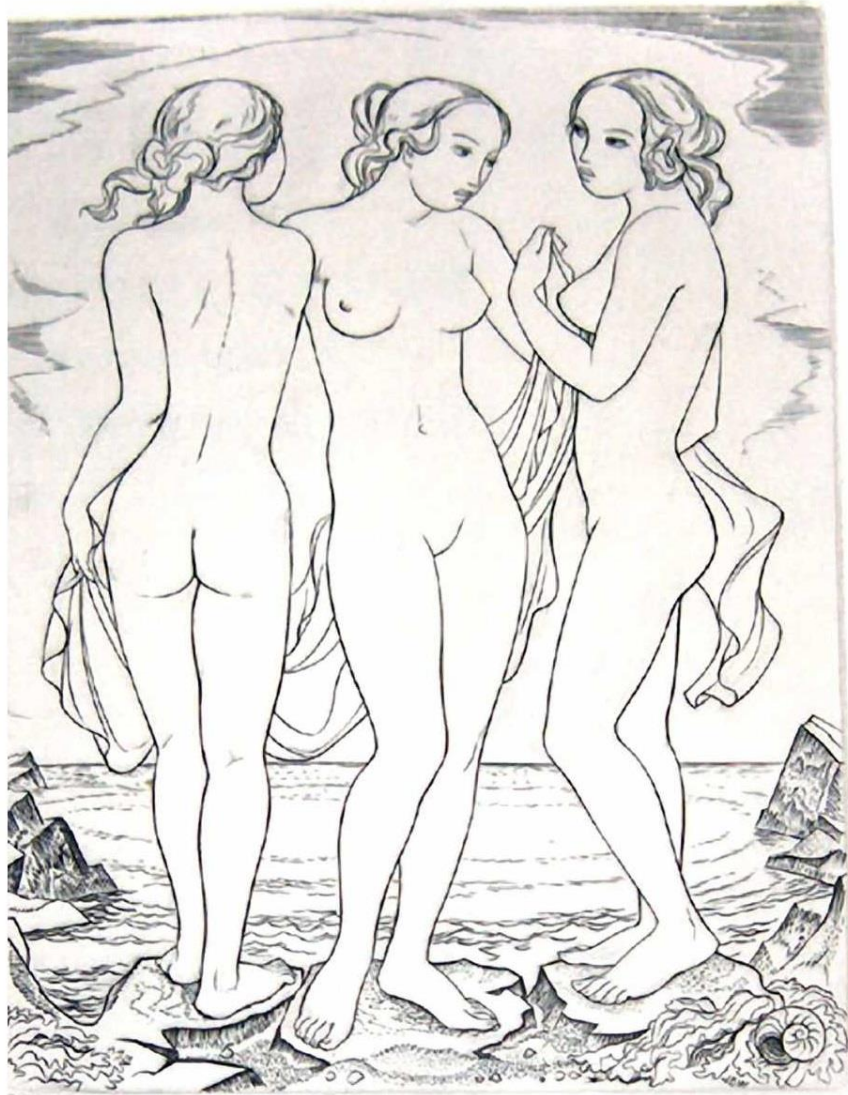
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